

The Musical Remembrancer.

No. I.]

MARCH 1, 1857.

[ONE SHILLING.]

What the Musical Remembrancer is to contain.

WE think we shall be acting wisely and honestly, in the *first* article in this our *first* number, to state exactly the amount of matter the MUSICAL REMEMBRANCER is to contain every month. We claim the indulgence of our readers for any errors or shortcomings in this the first number, which must necessarily be very imperfect; but we promise to behave better for the future, and, if possible, to "*turn over a new leaf*" every month.

1. The MUSICAL REMEMBRANCER is open to all for advertising, save and except the *sporting world*, whom we do not think will wish to trouble us. We will not, however, exclude the disciple of the good and venerable Walton, whose "*gentle craft*" we have ourselves a strong inclination to pursue. The charge will be threepence per line for either a long or short advertisement. Advertisements should reach the office on or before the 20th of each month.

2. We shall give notices of sacred performances of music, but shall give no theatrical intelligence of any kind; not because we disapprove of the same, but because such intelligence would be unsuitable for our columns.

3. We shall give Reviews of Music every month. We shall show favour to none, but shall *respect talent* wherever we meet with it, no matter whether it be in the Professor or the Amateur. We request that Composers will be so kind as to forward their compositions as early in the month as possible.

4. The MUSICAL REMEMBRANCER is intended to be a guide and companion to the clergy and to organists, and will comprise every month the suggestion of *suitable* music to *suitable words* for every Sunday in the month. We are quite sure that this is a thing very much needed indeed; for it is often alike distressing and absurd to see the adaptation of *music* to *words*, and *vice versâ*. We shall therefore strongly advocate the cause of good church music to *suitable words*, and shall endeavour, to the best of our power, to *promote*, or rather to *establish*, *Congregational Singing*.

5. We shall present every month with the MUSICAL REMEMBRANCER a piece of Sacred Music, by *modern composers* only (for what is the use of continual *reprints*?), which, unless any unforeseen difficulty should arise, will be printed on *folio*-size paper, and will be quite separated from the work itself. We shall be very happy to receive contributions from English Musicians, of their own composition *only*, for insertion; at the same time,



we cannot of course pledge ourselves to insert all or any particular composition that may be sent to us; but the copyright of such compositions as we insert, will henceforth be our property. We shall feel very much obliged to the clergy or musicians for any suggestion for the work, with which they may kindly favour us.

6. We shall give an article every month on Music, or the authors whose compositions are inserted or suggested; and one great object with us will be, to bring our English musicians into notice, as they are thrown far too much in the background, and we feel sure that they all stand greatly in need of such aid. We therefore call upon English musicians to help us on this point, by favouring us with a list of their compositions, and a short biography of their career up to the present time.

In conclusion, we respectfully solicit the aid of both the Clerical and the Musical Profession, to assist us in the somewhat arduous task we have undertaken. They may rest assured that the work will supply a want much felt, and that it will prove to be a lasting benefit, both to the clergyman and the musician.

Congregational Singing.

CONGREGATIONAL Singing is an object most desirable, but most difficult to attain. Every clergyman in England would like to have congregational singing in his church, but he is utterly at a loss how to obtain it; and his organist cannot help him, and no one, in fact, can do so. We beg permission to suggest a plan to accomplish the end in view: we are not quite bold enough to say, that it is one that will succeed, but we *do* mean to say, that it is one that is, at all events, well worthy of a trial.

Without doubt there is in every congregation a certain number of persons who *can* and *will* sing, if the proper means are provided for them to do so. The first thing, then, that the clergyman and organist have to see to is, that only *good* and *standard* tunes are used in the church. This point must be most rigidly adhered to. The next point rests with the clergyman and the parish, which is, to take care that they provide an efficient organist and choir-master. There are plenty of them to be had, but in order to obtain such, the parish, with the aid of the clergyman, must take care that he is not so miserably paid as is the case ninety-nine times out of every hundred. It is a well-known fact, that organists are the worst paid of any class of persons, and that yet the clergy wonder why the singing is so bad, and why the organist takes so little pains to improve it. How in reason, let us ask, can any man in his right senses expect an organist, whose salary is only £25 or £30 a year, to take pains with his choir, or any interest in the matter? Organists are a poor set of men, and they have their daily bread to earn by the sweat of their brow; and unless they can obtain a fair amount of teaching, how are they to keep body and soul together; and especially during these hard times, when the effects of a hateful war are still severely felt by each and all of us? How, then, is it to be expected that, even if they have the *inclination*, they can possibly have the *time* to take that necessary pains with their choir, which is so desirable, when they are so shamefully paid? There

are very few parishes which cannot afford to pay a salary of £40 or £50 to an organist, and there are many who can afford even more than the latter sum. Of course, we shall be told that this is an incorrect view of the matter; but let any person who doubts our statement, just satisfy himself by going to *any* parish, and ascertaining what are the resources of the squire, the farmer, or the trader of any description, and he will find no difficulty in learning that each has his own amusement, which is purchased at the expense of his pocket, and, in many instances, to a large amount. Then let such a person inquire of either of these gentlemen what sum of money he is in the habit of giving annually towards the necessary expense attending the singing the praises of God in His most Holy Temple, and he will find that they either give nothing at all, or else the amount is so small that they are ashamed to say what it is. But yet this is one of the parishes that will say they cannot *afford* to pay an organist, which, upon inquiry in the manner we have mentioned, will be found to be a downright untruth. Let every parish, then, provide an efficient organist, and take care that he is properly paid, and then the organist will take every means to improve his choir, and will take an interest in the whole matter, and then, also, will there be a good foundation laid for the plan we will now present to our readers.

We have before said, that in every congregation there are a certain number of persons who *can* and *will* sing, if the proper means are provided for them to do so; and this most unquestionably is the case. We will take a case in point, and one that is most undoubtedly occurring in one church or another on every Sunday. We will suppose the choir to be singing the Hundredth Psalm or the Evening Hymn, in either of which all the members of a congregation may join. In one pew is a young lady with not at all a bad soprano voice, and immediately adjoining is a second *soprano*, and on a little farther is another; and in other parts of the church undoubtedly will be found an alto, a tenor, and a bass; the *sopranos*, or those who will take the air or treble part, will of course predominate. Now, any one of these persons feel quite sure that they can sing the Hundredth Psalm or the Evening Hymn; and so, as a matter of course, when the choir commence singing, they commence also, and have sufficient confidence in their vocal powers to make them feel sure that they can easily sing so easy a tune. But it is a fact, beyond all dispute, that ninety-nine times out of every hundred, the confidence of either or all of these supposed individuals will forsake them before they have succeeded in getting through even the first verse of the psalm, and, as a matter of course, they will suddenly pause. Why is this? Simply because, although they probably know their notes, they are singing by *ear*, having no music with them; and in a large congregation, where so many are *not* singing, they of course find themselves alone, and the consequence is, they *hear their own voice*, get timid, and suddenly pause, and the chances are, that it will be a long time before they venture to sing in church again. This is nothing but a plain matter of fact. Now comes the proposed remedy: it is a very simple one, but *simple* beginnings have sometimes *great* ends.

Let the clergyman of the parish, with the aid of the parish, provide the music of the psalm tunes that are used in the church, for the use of the congregation; we will suppose the church to hold 500 persons. Let fifty copies of the air, or treble part of the psalm tunes, be put into the pews, and every Sunday let a printed paper be placed with each copy, stating the psalms that are to be sung at each service, and the number of the tune.

Then let each clergyman of the parish preach a sermon upon Congregational Singing, and state plainly and honestly from the pulpit the aim he is so desirous of accomplishing. We venture to say, that the minister will soon find a ready response from his people, and he would soon find out amongst his congregation who were in the habit of singing treble, alto, tenor, or bass; and then, in addition to the *treble* copies of the tunes which we have mentioned should be placed in the pews, a few copies of the other parts might be added, for those who required them.

But we shall be told by the clergyman and the parish authorities, that they cannot afford to buy music for the use of the congregation. We answer, You can if you choose,—“Where there is a will there is a way.” On the average, there is not one parish out of a hundred that cannot afford to adopt our plan. The clergyman can do it at his own expense, if he has a willing heart for the purpose; and we will mention, as near as possible, the cost of the undertaking. Mr. Novello has published a very cheap collection of Psalm and Hymn Tunes. The title of the work is *Novello's 169 Psalm and Hymn Tunes*. We do not in every way approve of the work, because Mr. Novello has, we consider, committed an error, in setting many of the tunes so high: many go up to F sharp, and, in our opinion, no congregation can (or, if they *can*, they *should* not) sing up to F sharp. The attempt to sing so high is at once a stumbling-block in the way of congregational singing. Mr. Novello has also committed an error in omitting such tunes as “Burford,” by Purcell; “St. Mary’s,” by Dr. Blow; and “St. Bride’s,” by Dr. Howard. But the selection of tunes is, on the whole, to be approved of (if, indeed, we except such secular melodies as “Lydia,” and a few others, which Mr. Novello ought to have known better than to have inserted); but the harmonies are very good, and therefore we recommend the book to those who are desirous of adopting our plan; and the cost is very small, as the voice parts are advertised at one shilling each, and we have no doubt but that in purchasing a large number, such as 50 or 100, they might be obtained at sixpence per copy. Therefore supposing, as we have before said, the church to hold 500 persons, fifty copies of the air, or treble part, should be put into the pews, and, at the rate of sixpence per copy, the cost of so doing will be only twenty-five shillings, or, including a score copy for the use of the organist, we will reckon the expense at thirty shillings. Let us now inquire, what clergyman or what parish is there throughout England, that cannot afford this small sum for the purpose of adopting our plan, and endeavouring to obtain Congregational Singing? Let each one answer honestly for himself. We venture to predict that the result of our plan will soon be seen. Those persons who are *disposed* to sing in the church, will generally know their notes, and thus be able to read music; and the consequence of their having the music will be, that it will inspire them with confidence to sing, and, if they get timid, they will not be nearly so likely to break down with their notes before them; added to which, the very fact of having the music will soon enable them to dispel all nervousness; and then *one* person singing with confidence will help *ten* others—each one who is desirous of singing, will not find him or her self alone; they will not cease because they hear their own voice, but they will soon find around them many others, who have suddenly gained an amount of confidence which enables them to join with pleasure in singing the praises of the Most High, and to exclaim with sincerity, “I will sing with the spirit, and I will sing with the understanding also.”

We are not aware that the plan we have now suggested has ever been adopted. We sincerely hope that every clergyman who makes trial of the same will succeed in obtaining congregational singing. The plan, at all events, is worth a trial—"Nothing venture, nothing have," says the proverb. Every point we have suggested must be most rigidly observed, and thus another proverb be borne in mind—"If a thing is worth doing at all, it is worth doing well." We venture to predict abundant success to those who thus faithfully endeavour to accomplish the end in view; and greatly indeed should we rejoice to find that we had been the means of establishing congregational singing. Delightful indeed would it be to hear in every church throughout the land, the united voice of praise and thanksgiving ascending in that joyous burst of melody, to Him who is the God and Father of us all—"O come let us sing unto the Lord, let us heartily rejoice in the strength of our salvation." "Blessed are they that dwell in Thy house, they will be alway praising Thee."

Suggestion of Music for the Sundays in March.

WE beg leave to remind our readers that the season is Lent, and every clergyman and organist should be very particular that the selection of music is in accordance with the season, that is to say, solemn and impressive; so marked and solemn should it be that the congregation will not fail to remark thereupon; and thus the music will bear a part with the preacher in reminding the devout worshipper that the most solemn season of the year has once more returned to him. The selection should be also much less varied during Lent, that is to say, the chants and psalm tunes should not be changed in the same manner as at any other season of the year, as the *repetition* of the music will help to *mark* the season, added to which, there is no doubt but that music in the *minor* key must (to *uneducated ears*) be often heard to be appreciated, and, consequently, to leave that effect and impression which is so very desirable. We are no advocates for Gregorian music, but now is the season when the Gregorian tones may be occasionally introduced, even where there is no inclination for so doing; but we will leave Gregorianists to make their own selection, as we ourselves much prefer music of a more sterling and genuine character. With regard to the hymns or psalms which shall be in use, we mean the *words*, every clergyman will of course adopt his own selection, that is to say, his *hymn-book*. We must, ourselves, honestly confess that we much prefer the version of Brady and Tate, at the end of the Book of Common Prayer, to any hymn-book we ever met with. We have seen in some churches a selection of hymns that have deserved no better fate than to be burned or used as waste paper; of course there are exceptions, and good hymn-books may perhaps occasionally be met with, but such occasions are very rare indeed, and therefore, throughout this work, we intend (with very few exceptions) to adapt our tunes to the said version of the said Brady and Tate, as we are perfectly satisfied that, upon the whole, it is far to be preferred to the very best hymn-book that was ever compiled.

With this preface, we will now proceed to give our suggestion of Music for the Sundays in March.

The First Sunday in Lent.*March 1, 1857.***MORNING SERVICE.**

Chant . . Venite and Gloria. Tallis, in F, or Dr. W. Hayes' single in E, *changeable* at the sixth verse, returning to E at the *Gloria Patri*.

„ Te Deum. Randall, double in E.

„ Jubilate. H. Purcell, single in G.

Psalm 51st, the first three verses and the 9th. *Tune*, St. Bride's; *composer*, Dr. Howard.

Psalm 61st, the first three verses and the last. *Tune*, St. David's; *composer*, Ravenscroft.

Kyrie Eleison. Gibbons in F, or Dr. Aldrich in G.

First Lesson: Genesis 19 to v. 30. Second Lesson: Luke 12.

EVENING SERVICE.

Gloria—H. Purcell, single in G.

Magnificat—Langdon, double in F; or Flintoff in G minor.

Nunc Dimittis—Farrant, in F.

Psalm 39th, the 4th and the three following verses. *Tune*, Burford; *composer*, Purcell.

Psalm 119th, verses 33, 34, 35, and 40. *Tune*, St. James's; *composer*, Courtville.

First Lesson: Genesis 22.

Second Lesson: Ephesians 6.

The Second Sunday in Lent.*March 8.***MORNING SERVICE.**

The Chants as last Sunday.

Psalm 130th, the first two verses and the two last. *Tune*, All Saints; *composer*, Dr. Howard.

Psalm 105th, the first four verses. *Tune*, Manchester; *composer*, Dr. Wainwright.

Kyrie Eleison—Gibbons in F, or Aldrich in G.

First Lesson: Genesis 27.

Second Lesson: Luke 19.

EVENING SERVICE.

The Chants as last Sunday.

Psalm 90th, verses 3, 4, 11, & 12. *Tune*, St. Mary's; *composer*, Dr. Blow.

Psalm 139th, the first four verses. *Tune*, Rockingham; *composer*, Dr. Miller.

First Lesson: Genesis 34.

Second Lesson: Colossians 3.

The Third Sunday in Lent.

March 15.

MORNING SERVICE.

The Chants as last Sunday.

Psalm 39th, the 4th and the three following verses. *Tune*, Burford;
composer, Purcell.

Psalm 143rd, the first two verses, the 5th & 6th. *Tune*, Abridge; *composer*,
Isaac Smith.

Kyrie Eleison—Gibbons, in F, or Aldrich in G.

First Lesson: Genesis 39.

Second Lesson: John 2.

EVENING SERVICE.

The Chants as last Sunday.

Psalm 51st, the first three verses and the 9th. *Tune*, St. Bride's; *composer*,
Dr. Howard.

Psalm 141st, the first two verses, the 5th and 6th. *Tune*, Irish; *composer*,
Isaac Smith.

First Lesson: Genesis 42.

Second Lesson: 2 Thessalonians 1.

The Fourth Sunday in Lent.

March 22.

MORNING SERVICE.

The same music as the First Sunday in Lent.

First Lesson: Genesis 43.

Second Lesson: John 9.

EVENING SERVICE.

The same music as the First Sunday in Lent.

First Lesson: Genesis 45.

Second Lesson: 1 Timothy 6.

The Fifth Sunday in Lent.

March 29.

MORNING SERVICE.

The same music as the Second Sunday in Lent.

First Lesson: Exodus 3.

Second Lesson: John 16.

EVENING SERVICE.

The same music as the Second Sunday in Lent.

First Lesson: Exodus 5.

Second Lesson: Philemon.

We think that the selection of music we have here made, will be found to be very suitable for the season of Lent. It will be observed, that we have not changed the chants at all, but have in some instances given *two* to choose from; and all we have named are good, and of a sufficiently solemn character. We think that we have given a sufficient number of *minor* tunes, as we are of opinion that both the tunes in the service should *not* be in the *minor key*, as some in the *major key* are quite solemn enough; and we venture to affirm that those we have named are all good, and appropriate for the season. As we have before remarked, the *repetition* of the music will undoubtedly prove effective, and thus answer the aim in view.

Reviews.

Recollections suitable for Confirmation and other Solemn Seasons. In Three Vocal Parts. By the REV. WILLIAM CECIL, M.A. London: Seeley, Jackson, and Halliday, 54, Fleet Street.

WE heartily wish that there were more clergymen in the land who were either musicians or composers, because we might then hope to have an improvement in the music of our parish churches, both as regards *selection* and the *performance* of the same. Generally speaking, the clergyman does not take half enough of interest in this portion of the service; and he is debarred from doing so, in a great measure, from his utter ignorance of the science. We are pleased, then, to call the attention of our readers to the work before us, which proves Mr. Cecil to be a careful musician. The work comprises a selection of music, in the form of psalm tunes, for certain solemn seasons, the words being taken from Heber, Cowper, Keeble, and Watts, many of which are appropriately set to music by Mr. Cecil, of whose music we prefer the one entitled "The Fold"; but we object to the one entitled "The Covenant," as it is nothing more or less than the tune called "Lydia," which is a very *secular* composition indeed. There are also adaptations from Mozart, Haydn, and S. Wesley. We hope to see other works by Mr. Cecil, and would advise him for the future to write his music for *four* voices, and to print the same in score, as being likely to be more generally useful to choirs and choral societies.

A Morning and Evening Service in the Key of E flat. Dedicated, by permission, to the Lord Bishop of Salisbury. By THOMAS LLOYD FOWLE. London: Masters, 33, Aldersgate Street; Jewell, 104, Great Russell Street, Bloomsbury.

THIS work will, no doubt, be of use to many a parish choir, owing to its extreme simplicity. Mr. Fowle is to be commended for making no repetition of words, which, as he states in his Preface, "is so calculated to mar the beauty of our noble canticles." Mr. Fowle also observes in his Preface, that "he has aimed at simplicity," and he has certainly obtained it; but there are, nevertheless, some passages which are much too *chromatic*, and this is especially the case in the *Sanctus*. The work may still be obtained at the subscription price, which is only half-a-crown. Mr. Fowle has been honoured with the patronage of many of the most distinguished persons in the clerical and musical professions.

W. H. BIRCH's *Morning and Evening Services in A, for Four Voices, with Organ Accompaniment*. Amersham: Published by W. H. Birch.

WE recommend these Services to choirs who *can* sing; not to *any* parish choir. Our readers will understand us. Mr. Birch has displayed considerable ability, and has published his work at a very low price indeed, which will enable any choir to purchase the same. But, if you please, Mr. Birch, will you let the next Service you compose be as *simple* as possible (not that we mean that these are elaborate); but let there be *no repetition of words* in any part? In plainer words, compose a Service that will not be more difficult to sing than the Old Hundredth Psalm; and then, Mr. Birch, you will have rendered essential service (*no pun*) to the cause of church music.

Cathedral Chants (Five) for Four Voices and Organ. Composed by Sir HENRY R. BISHOP. R. Andrews, 84, Oxford Street, Manchester.

De mortuis nil nisi bonum. We do not mean that we have any wish, or that there is any occasion, to depart from this proverb; but we mean that *all* musicians should have a high respect and esteem for the memory of so eminent a composer as Sir Henry Bishop. Of the chants we prefer No. 3; but they are all well written, and we need not recommend either the amateur or the professor to purchase them, because we imagine they will be sure to do so without the recommendation of any one. We do not think that the first chant is at all appropriate for the "Venite," which should never be sung to a *minor* chant; and as much may be said of the second chant to the "Cantate Domino." We are quite sure that Sir H. Bishop never intended either of these chants to be used for either of the said canticles.

Excelsior. Four-Part Song. Composed by W. H. BIRCH. Amersham; W. H. Birch.

How many are there who have set this poem of Longfellow to music? We are rather curious to know. This is the first, however, that we have seen arranged for four voices, and we much prefer it to any we have seen, and should imagine that, when well sung, it would be very effective; *in toto*, it does Mr. Birch credit, and we can safely recommend the work. We should like to see some more of Mr. Birch's compositions.

The Canterbury Psalmist: a Collection of Psalm and Hymn Tunes. Edited and arranged by W. H. LONGHURST. Canterbury: Published by the Author. London: Addison and Co., Regent Street.

WE have much pleasure in recommending this work to all who require a selection of good and well-arranged psalm tunes. Mr. Longhurst has our warm approbation for not setting the tunes so high as most composers will persist in doing; why or wherefore, we are at a loss to conceive. How can we possibly have congregational singing in our churches when the choir are singing up to F sharp? This is the case nine times out of ten; but it is a great error, and, at the same time, a stumbling-block in the way of congregational singing. But Mr. Longhurst has compiled his work with the endeavour to promote congregational singing, and therefore has arranged the old standard tunes in a key in which a congregation *can* join. There are several original tunes in the work, and many others that are the composition of Mr. Longhurst, and which do him considerable credit. We

think that he would have acted wiser had he printed the work in vocal score, and sold each voice part separately at a small charge; but Mr. Longhurst is perhaps the best judge of this matter, and we will only add that he deserves to have a ready sale for his work.

The Child's Progress from Birth to Glory. Illustrated in a Selection of Poetical Pieces, adapted to Music. By the Rev. W. CECIL, A.M.

THIS work is most decidedly original in its object, which is, to aid the moral training of children through the medium of music and poetry. The author, in his preface, makes some very sensible remarks for the purpose of "discouraging the use of all that frivolous, secular, schoolboy trash, in music and poetry, which is now-a-days put before children under the mistaken notion, that they cannot apprehend or relish anything higher or better. This is not the way to instruct children; but it is the way to prevent children from ever becoming men, either in science or religion." We quite agree with Mr. Cecil, in the opinion he has here expressed; and his preface is altogether so good, and so cleverly written, that we beg particularly to call the attention of our readers to it. It is no ordinary preface. In the work before us, Mr. Cecil begins with the child in his infancy, and traces his progress from thence to eternal happiness; and the different stages of existence are illustrated in a selection of poetical pieces adapted to easy melodies, both old and new, the latter being the compositions of Mr. Cecil. We have only one objection to raise, which is, the adaptation of *sacred* words to *secular* melodies. This is the case at page 9 ("The Child's Petition"), where the most *sacred* words are set to the popular but *secular* tune known by the title of "Rousseau's Dream." This is an error into which so many musicians fall; but we shall not fail to express our objection to the course, whenever an opportunity occurs for so doing. We think Mr. Cecil's work a most useful one; and, as we said before, it is quite original in its object—which object is a most laudable one, and which we hope will not fail to attract the notice of both the clergy and laity. We ought to mention that the work is brought out in a very neat and elegant volume.

The Church Choir, a Collection of Psalm and Hymn Tunes, with appropriate Symphonies. By the Rev. WILLIAM CECIL, A.M.

THIS work has done duty for nearly eleven years, having been published by Mr. Cecil in the year 1846; and we doubt not but that it has received a fair amount of patronage, and therefore requires no recommendation from us. It is written for voices or instruments; "and by means of one additional tenor stave, it exhibits the harmony of each tune arranged for three vocal or instrumental parts, the bass, however, being instrumental in some cases." Mr. Cecil commences this work also with a very useful preface; and he has arranged it for instruments as well as voices, no doubt because there are so many parish churches that do not possess an organ, but only a few wind or stringed instruments. Mr. Cecil makes himself perfectly plain and intelligible in his preface, and endeavours to aid the ignorant parish musician to the best of his ability. There are upwards of 120 tunes, to each of which are attached one or more interludes, which some organists will consider a great boon. Mr. Cecil, at the commencement of the work, has given a "Table for the Classification of the Tunes," which denotes the first, second, and third rate order of style in psalmody. In one or two points we differ

from him here; and we especially disapprove of the National Anthem being set to any words save the original, which we find is the case at page 16 of the miscellaneous pieces. But Mr. Cecil has evidently taken great pains with the work, which is quite good enough for us to recommend to those who have not at this late period become acquainted with the same. We should add, that there are also a few anthems and chants included in the work.

Directorium Chori Anglicanum. The Choral Service of the United Church of England and Ireland. Compiled from authentic sources by B. S. J. B. JOULE, Honorary Organist and Choir Master at the Church of St. Peter, Manchester. London: J. A. Novello.

In compiling this work, Mr. Joule must have had immense labour and research. The preface is quite a work of itself, and we believe that the author has had no other aim in view than that of promoting the religious service of the Established Church. We sincerely recommend the work to every clergyman who has choral service in his church. Our opinion of Tallis's service is the same as that expressed by Dr. S. S. Wesley in the preface to his *Morning and Evening Cathedral Service*, where he says, "No one can be insensible to the sublime qualities of certain portions of Tallis's Service (omitting the canticles), which we find in Boyce's first volume of *Cathedral Music*." Mr. Joule has no regard whatever for party views in the matter, but he fights his battle most manfully for what he conceives to be the purity of the ancient ecclesiastical music. We should not, however, be honest if we did not say that there are many points in which we differ from the author. Mr. Joule is a lover of Gregorian music—we are not; and we have neither time nor space at present to discuss the point, but shall return to it at another time. Although we consider Mr. Joule is in error on many points, he deserves great praise for his laborious work, which is presented in a handsome quarto volume, and has been printed and embellished in a manner most creditable to the taste of both the author and the publisher; and, for the use of the choir and congregation, a small edition may be obtained at the low price of one shilling.

To Harmony. Glee for Four Voices. Poetry by CONGREVE. Music by WILLIAM JACKSON (Masham).

What Passion cannot Music Rage and Quell. Glee for Four Voices. Music by WILLIAM JACKSON.

Mr. William Jackson (late of Masham, but now of Bradford) is an excellent musician and composer. He has written two oratorios which have been performed with success in the provinces. The title of the first is "The Deliverance of Israel," of the second, "Isaiah." Why have not these works been performed in London? Why was not one of them chosen for performance at the late Bradford Festival? It is doubtful whether a satisfactory answer could be given to either of these questions. We shall return to the subject of the neglect of English musicians another day. In the mean time we shall be happy to give a notice of either or both of Mr. Jackson's oratorios, if he will favour us with a copy. We sincerely recommend the two glees now before us. We like both of them, especially "To Harmony;" and, in the present dearth of good music of this kind, they will no doubt be an acquisition to any glee society.

Musical Events.—Metropolitan.

SACRED HARMONIC SOCIETY.

THIS important society commenced its season on the 28th of November, with Handel's oratorio, *Solomon*, which contains many of the finest choruses of the great master. This was followed by the usual Christmas performances of the *Messiah*, on the 12th and 19th of December. On the first occasion Mrs. Clare Hepworth made her first appearance before a London audience, but was unfortunately unable to sing the music allotted to her, through sudden indisposition; and Miss Louisa Vinning, who happened to be present, took the *soprano* part without previous notice, and was quite successful. On the second occasion, Madame Clara Novello made her first appearance this season, and sang remarkably well. On Friday, the 2nd of January, the final performance of the *Messiah* was given; and the execution on each occasion was worthy of this great society, and of their excellent conductor, Mr. Costa.

On Friday, the 9th of January, Mendelssohn's *Lobgesang* and Mozart's *Requiem* were performed, and drew together a large audience. The performance throughout was excellent, both as regards the vocal and instrumental department. The vocalists were Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Thomas. Mr. Reeves sang very finely; and the execution of the lovely duet, "I waited for the Lord," by Madame Clara Novello and Mrs. Lockey, was perfect; and the rendering of the opening symphony, by the band, superb. The performance of the *Requiem* (the greatest work of Mozart) was very fine; and both these great works were repeated on Monday, the 19th of January.

On Friday, the 23rd of January, Mendelssohn's *Athalie* and Rossini's *Stabat Mater* were performed: the principal vocalists in the former work being Madame Clara Novello, Miss Dolby, and Miss Sherrington; and in the latter work, Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Signor Belletti. The *Athalie* had not been performed since 1852, and the execution, on the whole, was good; the lovely trio and chorus, "Hearts feel that love Thee," being encored. The poem was recited by Mr. Phelps in a most impressive manner. The execution of the *Stabat Mater*, which had never before been performed by the society, was of course more perfect than that of *Athalie*, it being a work of much less difficulty: both are magnificent works, in their way, and in the production of the same the society has met with a new and a most deserved success. These works were repeated on the 6th of February; and on the 30th of January, *Elijah* was given, with Madame Clara Novello, Mrs. Lockey, Miss Palmer, Mr. Lockey, Mr. H. Barnby, and Mr. Weiss, as principal vocalists. The first performance this season of Mr. Costa's *Eli* took place on Friday, February 13th.

As our readers are aware, the Committee of the Sacred Harmonic Society have made an arrangement with the Directors of the Crystal Palace Company for a grand Handel Musical Festival, of three days' duration, in the central transept of the Crystal Palace. We believe that the festival is to take place in May, and that the orchestra will number 2300 performers, and that the *amateur* assistance will be *really efficient*. The festival, of course, is looked forward to with great interest; and we venture to predict that the season will be both a great and a prosperous one in the annals of the Sacred Harmonic Society, and also of the Crystal Palace Company.

MR. HENRY LESLIE'S CHOIR.

Mr. Henry Leslie's choir is composed of about eighty members (chiefly amateurs), who meet weekly for the practice and performance of vocal part music. Although instituted so lately as last year, the choir has won a great and deserved celebrity. The first concert of the season took place on the 18th of January, at the Hanover Square Rooms, and attracted a numerous and fashionable audience. The following was the programme:—

PART I. God save the Queen—arranged by Henry Leslie. Madrigal—"The Silver Swan" (A.D. 1612), Orlando Gibbons. Harvest Song—Walter C. Macfarren. Sacred Ballad—"I saw a golden sunbeam fall," Miss Sherrington—Henry Leslie. Sonata in F, pianoforte and violin, Mr. S. W. Waley and M. Sainton—Beethoven. Part Song—"This world is all a fleeting show"—S. W. Waley. Madrigal—"Lady, when I behold"—John Wylde.

PART II.—Hunting Song—Mendelssohn. Part Song—"I saw lovely Phillis"—R. L. Pearsall. Solo, violin, M. Sainton, *Rigoletto*—Sainton. Part-Songs for male voices—"Integer vitæ," Flemming; "War Song," Kücken. Bolero from *La Chanteuse Voilée*, Miss Sherrington—Victor Massé. Madrigal—"Hard by a fountain" (A.D. 1550)—Hubert Waelrent. "Rule Britannia" (arranged by Henry Leslie)—Dr. Arne.

We have only space to say that the performance throughout was excellent, and added still further to the reputation of the choir. Mr. Leslie conducted with admirable precision. At the second concert, in February, Mendelssohn's psalm for chorus, *soprano solo and organ*—"Hear my prayer," was to be performed. This work was introduced by Madame Goldschmidt, during her series of concerts at Exeter Hall last year, and is a composition of great beauty.

ST. MARTIN'S HALL.—MR. HULLAH'S CONCERTS.

The first performance of *Elijah* for the season, by Mr. Hullah and his pupils, took place on Wednesday, the 21st of January. The principal vocalists were Misses Dolby, Banks, and Spiller; Messrs. Sims Reeves, Thomas, G. Calkin, and H. Barnby. Miss Dolby was encored in the favourite song, "O rest in the Lord," and Mr. Sims Reeves in "Then shall the righteous," which he always sings magnificently. The lovely trio, "Lift thine eyes," was also redemanded by the audience; but *Elijah*, with all its beauties, is, in our opinion, quite long enough, without any repetition of certain pieces, which only detract from the general interest of the work. We fear, however, that this is a lesson an audience will never learn. Mr. Thomas deserves praise for his execution of the bass music; and the performance of the "First Upper Singing School," under the direction of Mr. Hullah, was a great improvement upon any former occasion; and this is no matter of surprise, considering the talent and zeal that gentleman possesses. Mr. E. J. Hopkins, the organist of the Temple Church, presided at the organ that has been built for Wells Cathedral by Mr. Willis.

Handel's *Israel in Egypt* was performed at the next concert, which took place on Wednesday, the 4th of February. The principal vocalists were, Madame Rudersdorff, Miss Banks, Miss Palmer, Mr. G. Calkin, Mr. Weiss, and Mr. Thomas. The performance was exceedingly creditable, and the *encores* were awarded to the magnificent "Hailstone," and the fine duet, "The Lord is a man of war," which was well sung by Messrs. Weiss and Thomas. Mr. E. J. Hopkins again presided at the organ, built by Mr. Willis.

for Wells Cathedral, and every one knows that Mr. Hopkins is a very good player, without a word of recommendation or praise from us. The hall was crowded in every part.

PHILHARMONIC SOCIETY.

This society have announced six concerts for the ensuing season, at the Hanover Square Rooms, on the following Monday evenings:—April 20th; May 4th and 18th; June 1st, 15th, and 29th. Professor Sterndale Bennett, Mus. Doc., is to be the conductor; and we are heartily glad to have to announce the fact, as we consider that here is “the right man in the right place.”

NEW PHILHARMONIC SOCIETY.

This society have announced their first concert for the 1st of April. The subscription list is to include three concerts only, which are to be held at the Hanover Square Rooms. The remaining performances are to take place at the New St. James's Hall. Dr. Wylde is the only conductor announced this season.

AMATEUR MUSICAL SOCIETY.

The first concert of the season took place on Monday evening, the 9th of February. The following was the programme:—

PART I.

Symphony in B flat	Haydn.
Song—“La Recordanza”—Violoncello obligato	Piatti.
Solo—Flute	Boehm.
Introduction and March	Gerald Fitzgerald.

PART II.

Concerto—Pianoforte (in A flat)	Hummel.
Song—“Solitude”	Wally.
Part Songs (male voices)	Fleming and Kucken.
Overture—“Masaniello”	Auber.

We have only space to add, that Mr. Henry Leslie conducted, and that the eleventh season of the society was inaugurated in a very successful manner.

Musical Events—Provincial.

SALISBURY.—Mr. J. E. Richardson, the assistant organist of the cathedral, gave two concerts here on the 7th of January. At the morning concert, the *Creation* was performed, we believe for the first time *entire* at Salisbury. The evening concert was a miscellaneous one. The vocalists engaged were, Mrs. Newton Frodsham, and Messrs. Lockey and Weiss. The chorus was selected from Exeter Hall, the Cathedral choir, and the Choral Society. The band comprised some performers from the Italian Opera and the Philharmonic Society, under the able leadership of Mr. H. Blagrove. Mr. Richardson conducted, and everything went off with great *éclat*.

NORTHALLERTON.—A great oratorio performance was given in the church here, on Friday, the 16th ultimo, under the patronage of the Vicar, by Mr. Whitehead, and we were glad to see the church so well filled. The principal vocalists were Miss Senior, soprano (of the Liverpool and Manchester Concerts); Miss Alice Watson, contralto (pupil of Mr. H. Phillips);

Mr. Wilson, tenor (from the York Cathedral choir); and Mr. Lambert, basso (of the Leeds, York, and Hull Concerts, and the York Festival); assisted by a numerous and carefully selected chorus: organist, Mr. W. Dennis; and director, Mr. Whitehead. The oratorio was Handel's sublime work, *The Messiah*; and, after prayers had been read by the Vicar, the performance commenced by Mr. Dennis playing, in a beautiful manner, the overture, after which Mr. Wilson sang the recitative, "Comfort ye," and the air, "Every valley," very well. The chorus, "And the glory of the Lord," was executed with precision. The recitative, "Behold a Virgin," was very nicely given by Miss Watson, who promises to become, with practice, a superior contralto singer. Mr. Lambert sang the recitative, "For behold darkness," in exquisite style; his fine basso voice was very effective in the delivery of the words, "And his glory shall be seen upon thee;" and his singing of the air, "The people that walked in darkness," was splendid. The chorus, "For unto us," was very effective, especially on the words, "Wonderful, Counsellor," which were given with much precision and power. Mr. Dennis gave the pastoral symphony on the organ with much effect, and Miss Senior gave the following recitatives with much spirit. Her "Rejoice greatly" was not so effective. The chorus, "His yoke is easy," was well given, and closed the first part. The second part opened with the chorus, "Behold the Lamb of God;" and was followed by Miss Watson's beautiful singing of "He was despised," which she gave with much feeling. Miss Senior was very successful in the song, "But thou didst not leave;" and the chorus, "Lift up your heads," which followed, was given with much spirit. In the grand air, "Why do the nations," Mr. Lambert exerted himself to the utmost, and gave it with great force and much spirit, and produced such an effect as is seldom surpassed. The air, "Thou shalt break them," was very well given by Mr. Wilson; and the "Hallelujah chorus" was a splendid performance, and very telling. Miss Senior, in "I know that my Redeemer liveth," was very expressive; she sang with much sweetness, and was very effective on the words, "The first-fruits of them that sleep." The recitative, "Behold! I tell you a mystery," was well given by Mr. Lambert, who, in the air, "The trumpet shall sound," was magnificent: he gave one of his deep notes which seemed to electrify the audience. The grand chorus, "Worthy is the Lamb," and the "Amen" fugue, were finely given; and the performance concluded at about half-past three o'clock, having occupied upwards of three hours.—*Bedale Times*.

NORTHALLERTON EVENING CONCERT.—PART I. Madrigal—"Oh, who will o'er the Downs"—Pearsall. Song—"England, Europe's glory"—Bridgewater. Duet—"I heard a voice"—Glover. Trio—"Through the world"—Balfé. Song—"Simon the Cellarer"—Hatton. Song—"When sorrow sleepeth"—Land. Duet—"Why answer so demurely"—Mozart. Song—"The Miller's Young Son"—Hime. Four-part Song—"O hills, O vales"—Mendelssohn. PART II. Glee and chorus—"The Chough and Crow"—Bishop. Song—"On the cold shores"—Bellini. Trio—"The magic-wave scarfe"—Barnet. Buffo song—"Travellers all"—Balfé. Song—"Beloved one"—Gabriel. Duet—"A. B. C."—Parry. Song—"The Pilgrim of Love"—Bishop. Duet—"O Maritana"—Wallace. Finale—"God save the Queen"—Dr. Bull. The concert opened with Pearsall's beautiful madrigal, which was well sung by the full choir. Mr. Wilson sang Bridgewater's song, "England, Europe's glory," and was followed by Miss Senior and Miss Watson in the duet, "I heard a voice," nicely sung. The trio, "Through the world," was

well given by Miss Senior, Mr. Wilson, and Mr. Lambert. Mr. Lambert sang "Simon the Cellarer" with much humour, and was encored, as was Miss Watson in "When sorrow sleepeth." Miss Senior and Mr. Lambert then gave the duet, "Why answer so demurely," in capital style, and Miss Senior secured an encore in "The Miller's Young Son." The first part concluded with Mendelssohn's beautiful part song, "O hills, O vales," finely given by Miss Senior, Miss Watson, Mr. Wilson, and Mr. Lambert. The second part opened with Bishop's glee and chorus, "The Chough and Crow" (encored), and was followed by Bellini's song, "On the cold shores," well sung by Miss Senior. The trio, "This magic-wove scarfe," was a piece of excellent concerted singing. The buffo song, "Travellers all," from Balfe's opera, *The Siege of Rochelle*, was splendidly given by Mr. Lambert, who was enthusiastically encored, when he gave "I'm not myself at all" with much Irish humour, which set the audience in roars of laughter. Gabriel's beautiful song, "Beloved one," was chastely given by Miss Watson; and the succeeding duet, "A. B. C.," received such able treatment, in the hands of Miss Senior and Mr. Lambert, as to receive a loud encore, when it was given with redoubled force. The song, "The Pilgrim of Love," was very beautifully given by Mr. Wilson; but it fell dead after the duet. The concert concluded with the "National Anthem," and we may say that a more successful concert was never given in Northallerton. We hope Mr. Whitehead will not be long before he gives such another treat. Mr. Dennis was the accompanist, and he performed his part in a very able and musician-like manner, using very great taste in accompanying the songs, &c.—*Bedale Times*.

BEDALE.—On Thursday, January 22nd, a grand oratorio performance was given by Mr. Whitehead, in the Town Hall, under very distinguished patronage. The oratorio was Handel's *chef d'œuvre*, *The Messiah*, which is most suited to this season of the year. The principal vocalists were, Miss Senior, soprano (from the Liverpool and Manchester Concerts); Miss Alice Watson, contralto (pupil of Mr. Henry Phillips); Mr. Wilson, tenor (from the York Cathedral Choir); and Mr. Lambert, basso (from the Leeds, York, and Hull Concerts, and York Festival); assisted by a numerous and carefully selected chorus. Organist, Mr. W. Dennis; and director, Mr. Whitehead. The sublime strains contained in Handel's *Messiah*, were composed in the year 1741, in the incredible space of *twenty-one days*. And although nearly a century and a quarter has elapsed since its first performance in Covent Garden Theatre, in 1741, and much music has been written by Haydn, Beethoven, Spohr, Mendelssohn, and other great men of a high and enduring character, the *Messiah* yet remains unrivalled as an oratorio; and so long as a love of divine melody and harmony exists, will continue to challenge the admiration of the world. The recitative, "Comfort ye," and the air, "Every valley," were fairly given by Mr. Wilson, as was the air, "Thou shalt break them." Miss Watson, who has a pleasing contralto voice, gave, "O thou that tellest," with taste; she was very effective in "He was despised," which she sang very impressively. Miss Senior sang her part with much taste and expression, and her "Rejoice greatly" was a piece of excellent vocalization; she was very happy in her interpretation of the air, "But thou didst not leave," and enraptured the audience in "I know that my Redeemer liveth." Mr. Lambert exerted himself much, and in the recitative, "For behold darkness," and the air, "The people that walked," he displayed his magnificent vocal organ to the best advantage; while in the grand air, "Why do the

nations," he fully exhibited his extraordinary powers and conception of the composer. In the recitative, "Behold! I tell you a mystery," and the air, "The trumpet shall sound," Mr. Lambert was grand in the extreme; he closed on double D, and succeeded in giving a very fine and powerful note. The choruses were excellently sung; we may mention particularly the chorus, "For unto us," which created quite a sensation, especially on the words, "Wonderful, Counsellor," where the voices come in *forte*; and "Hallelujah!" which was grand, it being the crowning effort, in our opinion, of the chorus. The chorus, "Worthy is the Lamb," and the grand fugue "Amen," were also splendidly sung. Mr. W. Dennis presided as pianist in a very excellent manner, and, indeed, he had no light task to perform, when we consider that the oratorio took three hours in performing.—*Bedale Times*.

DARLINGTON.—SATURDAY EVENING ENTERTAINMENTS.—No. 5, SECOND SERIES.—Another of these meetings took place on Saturday last, showing that the energies of the committee are unabated, although their season has been longer than that of any other neighbouring town. The night, though bright, was intensely cold, and perhaps might, in some measure, account for an attendance as thin as on the previous Saturday. The great lack, however, was in the gallery, where the prices are 3*d.* and 6*d.* The occupants of the body of the hall, who pay 1*d.* and 2*d.* only, are those among whom such an effort is calculated to do most good, and by whom, we sincerely think, it is the most appreciated. The evident enjoyment with which the performances were received on the 31st ultimo, proves that those in whose behalf the committee labour, acknowledge the advantage now so generally held out to them. We understand that several publicans have felt the absence of many who punctually attend each entertainment; and, though we regret there is loss by any movement to individuals, most heartily do we rejoice that the poor have now a chance of spending an evening in rational amusement, without the temptation which so many would gladly avoid. Hitherto the alehouse has been the only place in which a comfortable apartment and mirth (too often spurious) were provided after a week of toil. Saturday evening entertainments supply a want long painfully felt, and, to the shame of England, tardily adopted. Inquiries have been made by clergymen and others, active in the cause of the amelioration of the lower classes, whether the Darlington entertainments have done good. These questions have been put to the superintendent of police, whose answers have been such as to afford the highest satisfaction. The reduced number of cases, and their generally trifling nature, coming before the bench on Mondays, are given as a proof of the justice of his conclusions. The Philharmonic Band attended in full complement; the greater efficiency of the second violins was a decided improvement on the weakness of that department during the previous evening. Of the pieces executed by the orchestra, it is sufficient to name that they were each very old acquaintances; but on the principle that "practice makes perfect," we have satisfaction in observing that they were well given. "The star of the evening" was Mr. Lambert, of the Leeds, York, and Hull Concerts, and York Festival, whom we cordially recommend to any other town pursuing this movement, as not only an attractive vocalist, but one of the most unassuming and obliging "professionals" we have seen for many a long day. Mr. James Hoggett accompanied Mr. Lambert with more than his usual talent. Four songs were arranged, and each was encored. The first, that by Lover, "I'm not myself at all;" the second, Tamburini's

favourite air from *Sonnambula*, "As I view these scenes so charming," was unaccountably substituted for "Who treads the path of duty," from the opera of the *Magic Flute* (Mozart), instead of adhering to Mr. Lambert's own selection as advertised. "Father Molloy" (Lover), and a "Bandit's life is the life for me" (Harper), followed; the encores being "Katty Moyle," "Johnny Sands," "Mother, he's going away," and "Simon the Cellarer." It will be seen, therefore, that there was an abundance of the humorous, to which some object, as unlikely to "elevate the tone and taste of the people;" but we should like to know, if there is no harm in a comic song, why such a taste should not be catered for. Nothing is better than a good laugh, and in a mixed audience there are many to whom innocent mirth is positive refreshment. The invariable encores themselves speak for the hearty reception which greeted Mr. Lambert, and bear out the recommendation given above, as to his being a most useful acquisition on such occasions. The usual half hour was undertaken by the Rev. H. B. Hall, in giving a sketch of the Life of Gerald Massey, and readings from the first volume of the fourth edition of his poems. Mark the preface to that volume: manlier sentiments, better expressed, were never penned. Of all living writers, this poet is essentially of the people, to whom he does the utmost credit. Born in wretched poverty, struggling and bereaved, he first wrote harsh and powerful lines against those by whom he considered himself oppressed, and in the dawn, and now in the full sunshine, of fame, he has the courage not only to publish his early effusions with later efforts, but to avow his change of opinion, and read his experience as a lesson to others like to what he once was, and who may be what now he is. Such a notice as this should not usurp the office of a review. Quotations are most tempting, but to all who have not carefully read this writer, we would earnestly urge no further delay. In order to illustrate both periods in the life of Massey, Mr. Hall selected for the former "Anathema, Maranatha," and "The Lords of Land and Money"; and for the latter, "There's no Dearth of Kindness," and "The World is full of Beauty." No better extracts could have been made. The style of reading was such as to convey, in the most impressive manner, the feeling of the author, as well, we believe, as that of the reader, in the two latter pieces. Were we to select one poem as more beautiful than all the others, we should prefer the last, each verse of which closes with—

"This world is full of beauty, as other worlds above,
And if we did our duty, it might be full of love."

The time was exhausted before the subject; but we hope on some future occasion to hear Mr. Hall again read Gerald Massey, of whom, like ourselves, he is an enthusiastic admirer. Miss Barwick, of Liverpool, was announced as engaged for next Saturday, when we trust the attendance will be such as will secure the continuance of these entertainments without pecuniary loss.
—*Northern Daily Express.*

Correspondence.

ORGAN.—COMPASS AND TEMPERAMENT.

Dr. S. S. Wesley has kindly given us permission to insert the following letter, which was written to a gentleman at Leeds, and which we consider will be very valuable at all times, as a reference, with regard to the subject of the compass and temperament of organs.

Winchester, Feb. 4th, 1857.

MY DEAR SIR,—I was unable to pay any attention to the letter of Mr. W. L. Smith, concerning the Liverpool organ, at the time of its appearance in your local papers; and, it being generally known in the musical world, that I was the person engaged by the corporate body of Liverpool to advise them in the matter of their organ for St. George's Hall, and as Mr. W. L. Smith, on favouring us with his opinions of the qualities of this and another instrument, takes occasion to suggest that, in the preparatory arrangements for the erection of organs, it is unnecessary and improper to consult the opinions and wishes of professional musicians, and even goes so far as to assign unworthy motives to the musical profession when practising this common and essential part of their public avocations, and illustrates his views by referring to an instrument erected under my advice, and points to certain things in that instrument which he pronounces to be defects—and defects, moreover, for which I am responsible, which things I declare are not defects, and for which, if they were, I should *not* be responsible, as he might have learnt upon due inquiry, I beg to offer a few remarks, which you may bring under public notice if you think them of any moment; but it is impossible for me to follow out my subject through all the various ramifications of it to which I may incidentally allude. To do this would demand a not inconsiderable volume.

Such of your musically informed townsmen as read Mr. W. L. Smith's letter, will, I am sure, excuse me if I make a very brief reference to the great organ at Liverpool, and my own efforts respecting it. It is the first time I have penned a line on the subject with a view to publication. When first consulted and requested to consider what might be an appropriate organ for St. George's Hall, it was intimated that the sum of £2000 would probably be sufficient. On examining the architect's plans I found that, not only was all preparation for an organ omitted, but that we could not erect one in a suitable position without destroying his beautiful design for the hall. We were either to deface an essential feature in the architecture, or sacrifice the musical interests of the hall. The architect strove to get the organ placed in the window recesses, and backed his views by numerous opinions from professional men and organ-builders, into the integrity of which I will not stop to inquire. These were the discouraging sources from whence the present instrument arose. I could not, however, contemplate the magnificence of the building without considering there was then afforded the opportunity of building an organ which should do honour to the country, and which should have all its effects brought immediately under the command of the performer. A consideration, this latter, at which many may smile, but it is one of great importance to the *performer*. I considered—as was so necessary—what were the various uses to which a grand organ might, in future, be applied, and endeavoured to provide for them.

Mr. W. L. Smith says—"The employment of professional men in the con-

struction of organs is not only perfectly unnecessary, but undesirable (*sic*); in fact, their interference in such matters may be looked upon as little else than impertinent reflection upon the efficiency of the organ-builder, and, indeed, most professional men are too careful of reputation and honour to compromise themselves by interfering where their motives are so liable to misconstruction."

I will not enlarge upon the desirableness of securing the first professional advice, wherever any considerable amount of public money is to be spent on an organ. In my opinion, a bad musical instrument is good for nothing, and a first-rate one is cheap at double its cost price.

The services of an eminent musician will assuredly secure for the purchaser a first-rate specimen of the instrument in request; and, as to the commission received in organ matters, it is very small, the importance and durability of the instrument being considered. Mr. W. L. Smith says, leave all to the manufacturer of organs; but then *which* manufacturer is a question; so "advice" becomes necessary at the very onset.

So far am I from thinking the services of a really eminent professor undesirable, that I would claim the most extensive acquirements on the part of one called upon to advise in so important a matter as that of providing a large public hall with an organ, suitable for all the various uses to which it may be applied, amongst which I consider the accompaniment of vocal music will be the most frequent: hence, the arrangement of the qualities of tone and manual compass by a professor seems indispensable, for it is an axiom amongst great singers that none can *accompany* well unless they have themselves been public singers. The accompaniment of *great* singers on an organ, in public, is a task which requires very great taste and judgment, and the organist should have his qualities of tone and manual compass carefully arranged for the purpose. If singers are correct, and I think they are—and I can form some opinion on the point, having, when a boy, been a public singer myself—it follows that the vocal element must appear amongst the qualifications required of the person engaged in arranging the plan of a large concert-hall organ, and I do not hesitate to say that such a one would require things in an organ which most organ-builders would pronounce unnecessary. But the accompaniment of solo singers is not everything. All the great works wherein voices and instruments are combined—as in oratorios, operas, &c.—have to be considered in the arrangement of such an instrument. To say that an organ-builder possesses all requisite knowledge would be wrong, for it is the duly educated and experienced professor who alone can possess it. The mere organist or organ-builder would most probably design his organ for organ performances exclusively.

At Liverpool I had to reflect on what were all the various uses to which a truly grand organ might, in the progress of time, be applied.

I considered that Liverpool might desire to have a Handel or Mozart at their organ, who should compose oratorios, and assemble the vast choral force of Lancashire for their performance; and I wished the instrument to be efficient for the accompaniment of every vocal effort which could possibly occur in that building: for that of a single voice, a quartett, a semi-chorus, or chorus: for a body of vocalists filling the hall, or for maintaining its dignity as an organ when joined both with these and the largest orchestral force ever to be there assembled.

For this species of requirement I consider the CC compass to be quite

improper, and that our established, extended, English compass, G G, is indispensable. F F is better. I declare that, for the accompaniment of voices, the limited C C manual is so inefficient that almost every passage the player attempts in octaves with his left hand has to be transposed; to be constantly buzzing with pedal scales would be intolerable. Even in the music of public worship at a cathedral this deficiency is serious; and how much more important are the five lower semitones where an organist has to play through an oratorio, publicly, on his instrument? Organists have been led into the silent admission of this deplorable curtailment of our noble English compass from fear of not being viewed as pedal players; but with how little reason! With two octaves and a half of pedals to a G G key-board we need not transpose Bach's organ music. In the effort to introduce the C C compass, Bach's name has been employed unfairly. Bach, of course, wrote for the organ of his country as he found it. An organ it is, well adapted for the accompaniment of congregational psalmody and for other true organ purposes; but, as regards compass, by no means so efficient for modern uses as that one—G G—which until very recently was all but invariable in England.

An anonymous writer in a Manchester paper, long since, of whom I have hitherto taken no notice, terms the G G compass "a crotchet which entails a vast amount of additional expense without one atom of advantage, but with positive injury to the general completeness and efficiency of the instrument." Truly, beyond this, the folly of fashion cannot go. Until lately, the limited C C compass did not exist in England, or only in a small chamber organ. Can my adhering to the established compass of this country be termed, with propriety, "a crotchet," when that compass is greater and infinitely more important than the limited one of recent adoption, the whole of which is included in the former? The C C compass is the "crotchet," and the value of the five discarded semitones is enormous. There is no waste of funds in taking the manuals to G G. It is in taking the pedal organ below G G G or F F F that unnecessary expense is incurred; or, at least, it must ordinarily be viewed as an outlay of but questionable advantage. I shall not soon forget the amused expression of the countenance of one of the elder and most esteemed organ-builders at the mentioning that these C C organs were becoming the fashion. He saw, of course, the advantage the builders would derive, for it is a mere sham to assert that the value of the five displaced semitones is, even ordinarily, spread over other parts of the instrument. What most small church-organs get in exchange for these valuable notes is something like a flute-stop or trumpery *bourdon*. I have seen what Dr. Rimbault and Mr. Hopkins say in their valuable work on this subject, and, although I think their book deserves to be placed in every musician's hands, I cannot agree with all I find on more subjects than one. The illustrations of their view of this matter appear to be one-sided and open to complete refutation. From causes to which I need not refer, it happened that the Liverpool organ plan was referred by the authorities to several musical professors for opinions. These were, Professor Walmisley (alas! he has left us), Mr. Turler, of Westminster, and Mr. Hopkins, of the Temple. Mr. Vincent Novello, at my own request, expressed an opinion also. These gentlemen were unanimous in recommending C C C manuals; that is seven semitones *lower* than G G, and *one whole octave* below the old C C key-board, Mr. Novello being of opinion that anything less than C C C manuals, for so grand an occasion, would be quite unsatisfactory. These

gentlemen, however, disagreed about the *modus operandi*. Some were for connecting the lower octave of the manual organ with the pedal organ; others preferred joining the upper octave of the pedal organ to the manual. My own feeling was on no account to connect the two organs, and in this opinion I was supported by the late Mr. Gray. I commend these circumstances to the attention of the writer in the *Manchester Courier* of Nov. 10, 1855. And what I have written may deserve other attention too; for wherever a large concert-room organ is to be built, people should beware of C C manuals, and take care that their key-board is at least as extensive as that of the Liverpool organ. Before I close this subject, I would seriously request all organists and amateurs who reprobate—with me—double C manuals, to speak their minds openly and forcibly. The matter is one of great consequence, and some check should be offered to this frequent building of organs with so limited and inefficient a compass. At the same time, those who *do* venture to offer opposition, may, I know, expect to be rather roughly handled.

I have felt it necessary to be thus prolix on the question of "compass," although Mr. W. L. Smith has not given us *his* views. I now again turn to this gentleman. He says, "Great praise is due to the Messrs. Willis for the able manner in which they have remedied the faults of an imperfect and unsuitable specification, and the disagreeable effect consequent on the adoption of the system of unequalled (*sic*) temperament. Had the organ been intended for a cathedral, perhaps the design, though still faulty, might have been appropriate; but, the instrument being required exclusively for secular purposes, a different arrangement of details was desirable." Then follows an anathema against "professional advice," which comes in like one of the nonsense burdens to an old song; for instance—

"Adam was the first man alive.
Niggins—niggins—ads niggins."

Now, I do not understand this allusion to *cathedral* and *secular* purposes. Mr. W. L. Smith's criticism is in no respect original, and the sources whence he derives it all point to the German church organ as the right model. The Liverpool plan being different, and having GG manuals, I am quite at a loss to guess his meaning. No matter,

"Where ignorance is bliss," &c.

However, the effort to make it appear, concerning equal temperament, that I had compelled the builder of the organ to take a course opposite to his inclination and judgment, I venture to pronounce inexcusable, because Mr. W. L. Smith might have easily ascertained that Mr. Willis had never at any time thought proper to tune his organs by what is called equal temperament. It was quite in his power thus to have tuned them had he been so disposed, but he never tuned *one* so, and, since the completion of the Liverpool organ, he has only tuned one instrument in that way, *i.e.*, the organ at Carlisle Cathedral, and this was done at the desire of the organist who designed the instrument. Notwithstanding the influence the work of Messrs. Rimbault and Hopkins may have in the organ-playing world, I hesitate not to express my opinion that *equal temperament will not do for organs*. This question was settled at least three generations ago, and will remain settled until Dame Nature is pleased to alter her fundamental laws.

I have heard the French organs, and also Mr. Hill's fine instrument in Leicester-square, and I consider these organs greatly injured by the tuning, as all organs must be by having nothing in bearable tune. At Liverpool,

Mr. Willis thought it proper to give the two systems of tuning a formal trial, and had stops tuned on both principles, and to these we listened carefully before we would decide either way. The trial (I have no reason to suppose it could be anything but a fair one) was most convincing as to the great error of the equal temperament system; so much so, that upon the strength of it I think we may fairly question the accuracy of any man's ear who can endure equal temperament in the tuning of an organ. I quite agree that, in certain keys, it is impossible to use an organ in connection with the orchestra. Who ever would so use it? But it is, in my opinion, quite wrong to tune any organ by equal temperament, because it had, in addition to other uses, to be employed occasionally with the orchestra.

The few remaining topics on which Mr. W. Smith, in his letter, is pleased to ground a very hostile feeling towards musical artists, amount to this—closed wood was used, instead of open metal, for two double diapasons in the solo and choir organs, and the trombone and posauene in the pedal organ, "should certainly have been of metal."

For some purposes, undoubtedly, metal possessed advantages over wood; but was more expensive, and, for many ways of using these stops, stopped wood pipes were not without their claims to notice. Much would depend on the manner of the organist's use of them. As to the trombone and posauene, they were stops about which I did not presume to dictate to the builder, whose judgment and knowledge of the subject must be infinitely superior to my own in such a matter.

This is not the occasion on which I can consider myself at liberty to express my own opinion of the qualities of the Liverpool organ. But, as my services, in respect to that instrument, have been made the pretext for attacking my profession generally, and myself in particular, by Mr. W. L. Smith, of Gledhow, Leeds (who may, or may not, be a very important person), I venture, in conclusion, again to declare that my motive, in my professional service at Liverpool, was that of obtaining for this country an organ which should be to us a national credit, and which should have no superior; which should have all its various powers placed under the command of the performer to an extent unprecedented, and which should be efficient for every species of performance, in which its powers could possibly be required. And now, the whole thing being finished and done with, I beg to assure Mr. Smith that I review my course of professional service, in respect to the Liverpool organ, with a degree of satisfaction which it is quite beyond his power in any way to disturb.—I am, my dear sir, faithfully yours,

S. S. WESLEY.

The Choral Services in the various Cathedrals in England,

ON THE SUNDAYS IN THE MONTH OF FEBRUARY, 1857.

SALISBURY.

ORGANIST, Mr. A. T. Corfe. ASSISTANT ORGANIST, Mr. J. E. Richardson.

Sunday, February 1.

Morning Service.—Chant to Venite: Gregorian, single in G. Psalms: Purcell, single in G major. Te Deum and Jubilate: Dr. Nares, in D. Sanctus, Kyrie, and Creed: Aldrich, in G.

Evening Service.—Psalms: West, double in G. Magnificat and Nunc Dimittis: Dr. S. Elvey, in A (continuation of Dr. Croft, in A). Anthem: "Plead thou my cause," Mozart.

Sunday, February 8.

Morning Service.—Chant to Venite: Hindle, single in D. Psalms: Slatter, double in F. Te Deum and Jubilate: Boyce, in A. Sanctus, Kyrie, and Creed: Rogers, in D.

Evening Service.—Psalms: Croft, single in B minor. Magnificat and Nunc Dimittis: Arnold, in A. Anthem: "The Lord gave the word," Handel.

Sunday, February 15.

Morning Service.—Venite: Hayes, single in D. Psalms: Aldrich, single in A. Te Deum and Jubilate: Bennett, in E. Sanctus, Kyrie, and Creed: Ebdon, in C.

Evening Service.—Psalms: Savage, in C. Magnificat and Nunc Dimittis: J. E. Richardson, in E. Anthem: "O Lord, give ear," Greene.

Sunday, February 22.

Morning Service.—Chant to Venite: Hayes, single in A. Psalms: Woodward, single in C. Te Deum and Jubilate: King, in C. Sanctus: Weldon. Kyrie: Earle, in E flat. Creed: Aldrich, in G.

Evening Service.—Psalms: Mornington, double in E. Magnificat and Nunc Dimittis: King, in C. Anthem: "Blessed be thou," Kent.

Sunday, March 1.

Morning Service.—Chant to Venite: Gregorian, single in G. Psalms: Purcell, single in G. Te Deum and Jubilate: Wesley, in F (unis). Sanctus and Creed: Marbeck, in F. Kyrie Eleison: Nares, in F.

Evening Service.—Psalms: West, double in G. Magnificat and Nunc Dimittis: Wesley, in F. Anthem: "Call to remembrance," Battishill.

CHICHESTER.

ORGANIST, Mr. H. Bennett.

Sunday, February 1.

Morning Service.—King, in C throughout.

Evening Service.—Service: Kelway, in A sharp. Anthem: "Thou, O God," Greene.

Sunday, February 8.

Morning Service.—Te Deum and Jubilate: Croft, in A. Sanctus and Kyrie: Attwood, in E. Creed: Wesley.

Evening Service.—Service: Attwood, in F. Anthem: "They that go down," Attwood.

Sunday, February 15.

Morning Service.—Service: Wesley, in F. Sanctus, Kyrie, and Creed: Marsh, in G.

Evening Service.—Service: Whitfield, in E. Anthem: "Teach me, O Lord," Attwood.

Sunday, February 22.

Morning Service.—Service: King, in F. Sanctus Kyrie and Creed: Aldrich, in G.

Evening Service.—Service: Russell, in A. Anthem: "O give thanks," Purcell.

ST. ASAPH.

ORGANIST, Mr. Atkins.

Sunday, February 1.

Morning Service.—Chant: Hayes, in G. Service: King, in F. Communion Service: Gibbon, in F. Anthem: "Lord, Thou hast been our refuge,"—Hayes.

Evening Service.—Chant: Purcell, single, in G (changeable). Service: Wesley, in F. Anthem: "Behold how good and joyful,"—Whitfield.

Sunday, February 8.

Morning Service.—Chant: Fitzherbert, in G, and Edwards, single, in G. minor. Benedicite: Grand Chant. Jubilate: Boyce, in A. Communion Service: Bryan, in G. Anthem: "Praise the Lord,"—Hayes.

Evening Service.—Chant: Bennett, in G. Service: Whitfield, in E. Anthem: "In Thee, O Lord,"—Weldon.

Sunday, February 15.

Morning Service.—Chant: Cleland, in D. Single Chant: Gregorian, in A. Communion Service: Mendelssohn, in G. Anthem: "Come unto me,"—Smith.

Evening Service.—Chants: Russell and Bennett, in E. Service: Ebdon, in C. Anthem: "O Lord God of Hosts,"—Crotch.

Sunday, February 22.

Morning Service.—Chant: Jones, single, in C. Service: Rogers, in D. throughout. Anthem: "God is our hope,"—Greene.

Evening Service.—Chant: Battishill, in A minor. Service: Kelway, in B flat. Anthem: "Acquaint thyself with God,"—Greene.

HEREFORD.

ORGANIST, Mr. G. Townsend Smith.

Sunday, February 1.

Morning Service.—Service: Travers, in F.

Evening Service.—Service: Travers, in F. Anthem: "Praise the Lord,"—Croft.

Sunday, February 8.

Morning Service.—Service: Boyce and Hayes, in G. Communion: Blow, in G.

Evening Service.—Service: Goss, in E. Anthem: "In that day,"—Elvey.

Sunday, February 15.

Morning Service.—Service: Nares, in F.

Evening Service.—Service: Nares, in F. Anthem: "Praise the Lord,"—Hayes.

*Sunday, February 22.**Morning Service.*—Service: Gibbons, in F.*Evening Service.*—Service: Gibbons, in F. Anthem: "Rejoice in the Lord,"—Purcell.

Daily Service, at 11 and 3.

Saints' Days, 8, 11, and 3.

Sundays, 11, 3, and 5. (Parochial for St. John's Parish.)

PETERBOROUGH.

ORGANIST, Mr. John Speechly.

*February 1.**Morning Service.*—Service: Wesley's Chant, in F. Anthem: "How lovely are the Messengers,"—Mendelssohn. Sanctus and Kyrie Eleison: Rev. E. B. Whyley, in D. Creed: Aldrich, in G.*Evening Service.*—Service: Wesley, in F. Anthem: "Ascribe unto the Lord,"—Travers.*February 8.**Morning Service.*—Benedicite omnia Opera, to Turle's single Chant, No. 174, Westminster Collection. Jubilate: Travers, in F. Anthem: "Cast thy burden,"—Mendelssohn. Sanctus, Kyrie Eleison, and Creed: Travers, in F.*Evening Service.*—Service: Bridgewater, in A. Anthem: "All thy works praise Thee,"—Kent.*February 15.**Morning Service.*—Service: Boyce, in C. Anthem: "Incline thine ear,"—Hummel. Sanctus, Kyrie, and Nicene Creed: Ouseley, in G.*Evening Service.*—Service: Cooke, in C. Anthem: "In Thee O Lord,"—Weldon.*February 22.**Morning Service.*—Service: Porter, in D. Anthem: "I will arise,"—Creighton. Sanctus, Kyrie, and Creed: Porter, in D.*Evening Service.*—Service: Porter, in D. Anthem: "Now these are Ambassadors,"—Mendelssohn.

LINCOLN.

ORGANIST, Mr. Young.

*February 1.**Morning Service.*—Service: Porter, in D. Sanctus, Responses, and Creed: Arnold, in A.*Evening Service.*—Service: Cooke, in C. Anthem: "Glory be to God on high,"—Haydn.*February 8.**Morning Service.*—Young, in D, with Responses and Sanctus. Creed: King, in C; Ebdon, in C.

Evening Service.—Anthem: "In the beginning." "The heavens are telling,"—Haydn.

February 15.

Morning Service.—Service: Travers, in F. Sanctus, Responses, and Creed: Clarke, in F.

Evening Service.—Anthem: "Wherewithal shall a young man."—Elvey.

February 22.

Morning Service.—Service: Clarke, in F. Sanctus and Responses. Attwood, in F; C. King, in C; Bennett, in F.

Evening Service.—Service: Bennett, in F. Anthem: "O Lord God of my salvation,"—Young.

W E L L S.

— ORGANIST, Mr. Perkins.

February 1.

Morning Service.—Chant: Langdon. Service: King, in C, throughout.

Evening Service.—Chant: Turner. Chant: Service: Cooke, in G. Anthem: "Be merciful,"—Crotch.

February 8.

Morning Service.—Chant: West. Chant: Bennett, in E. Service: Porter, in D, continuation.

Evening Service.—Chant: Croft. Chant: Banks, in C. Service: "Praise the Lord,"—Scott.

February 15.

Morning Service.—Chant: Aldrich. Chant: King, in F. Service: King, in B flat, continuation.

Evening Service.—Chant: Havergall. Service: King, in F. Anthem: "I have set God,"—Goldwin.

CANTERBURY.

ORGANIST, Mr. Jones.

February 1.

Morning Service.—Service: King, in F. Anthem: "Grant, we beseech Thee,"—Abingdon.

Evening Service.—Service: King, in F. Anthem: "O where shall wisdom,"—Boyce.

February 8.

Morning Service.—Chant to Benedicite,—Purcell. Anthem: "Give Peace,"—Callcott.

Evening Service.—Service: King, in D. Anthem: "In the beginning,"—Haydn.

February 15.

Morning Service.—Service: Rogers, in D. Anthem: "Lord, for thy tender mercies,"—Farrant.

Evening Service.—Service: Oakeley, in E flat. Anthem: "Plead thou my cause,"—Mozart.

February 22.

Morning Service.—Service: King, in F. Anthem: "The righteous souls,"—Skeats.

Evening Service.—Service: King, in F. Anthem: "Lord let me know mine end,"—Greene.

GLOUCESTER.

ORGANIST, Mr. Arnott.

February 1.

Morning Service.—Service: Arnott, in D. Sanctus: Wesley, in F. Responsals: Arnott, in F. Credo: King, in F.

Evening Service.—Service: Attwood, in F. Anthem: "Praise the Lord,"—Mozart.

February 8.

Morning Service.—Service: Wesley, in F. Sanctus and Responsals: Attwood, in C. Credo: King, in C.

Evening Service.—Service: Clarke, in E. Anthem: "Praise the Lord,"—Hayes.

February 15.

Morning Service.—Service: Boyce, in G. Sanctus and Responsals: Mendelssohn, in E flat. Credo: Nares, in F.

Evening Service.—Service: Kent, in D. Anthem: "Plead thou my cause,"—Mozart.

February 22.

Morning Service.—Service: Clarke, in F (short). Sanctus: Aldrich, in G. Responsals: Buck, in G. Credo: King, in F.

Evening Service.—Service: Russell, in A. Anthem: "God is our hope,"—Green.

MANCHESTER.

ORGANIST, Mr. Harris.

February 1.

Anthem: "Give the Lord the honour,"—Kent.

February 8.

Anthem: "Awake, put on thy strength,"—W. Jackson.

February 15.

Anthem: "God is our hope and strength,"—Greene.

February 22.

Morning Service.—Service: Nares, in C.

Evening Service.—Service: Ebdon, in C. Anthem: "Bow down thine ear," adapted from Mozart and David Perez, by J. Cartledge.

Full Choral Service is performed only on the last Sunday in the month.

LONDON.

TEMPLE CHURCH.

ORGANIST, AND MASTER OF THE CHORISTERS, Mr. E. J. Hopkins.

February 1.—FOURTH SUNDAY AFTER EPIPHANY.

Morning Service.—Chants: Humphrey, in C, and Norris, in A. Service: Boyce, in A. Anthem: Praise the Lord, O Jerusalem,—Clarke, p. 57. Sanctus, etc.: Arnold, in A. Psalm: Ps. ix., v. 1, 2, 11,—St. James.
Evening Service.—Chant: Battishill, in B and D. Service: Arnold, in A. Anthem: In thee, O Lord,—Weldon, p. 101. Psalm: Ps. v., v. 1, 3, 8,—Windsor.

February 8.—SEPTUAGESIMA SUNDAY.

Morning Service.—Chants: Tallis, in F, and S. Smith, in G. Service: Benedicte, Gregorian, Jubilate,—Barrow, in F. Anthem: The Heavens declare,—Boyce, p. 182. Sanctus, etc.: Jomelli. Psalm: Ps. LXVII., v. 1, 2, 3,—Mount Ephraim.
Evening Service.—Chant: Henley, in E. Service: Barrow, in F. Anthem: Thy word is a lantern,—Purcell, p. 45. Psalm: Ps. CL., v. 1, 2, 6,—Warcham.

February 15.—SEXAGESIMA SUNDAY.

Morning Service.—Chants: Humphrey, in C, and Camidge, in E flat. Service: Cooke, in G. Anthem: Praise the Lord,—Mozart, p. 255. Sanctus, etc.: Aldrich, in G. Psalm: Ps. XVIII., v. 1, 2, 3,—Rockingham.
Evening Service.—Chant: Woodward, in B flat. Service: Cooke, in G. Anthem: Teach me, O Lord,—Boyce, p. 183. Psalm: Ps. XXIV., v. 1, 2, 3,—London New.

February 22.—QUINQUAGESIMA SUNDAY.

Morning Service.—Chants: Tallis, in F, and Hopkins, in A. Service: Attwood, in F. Anthem: Ascribe unto the Lord,—Travers, p. 129. Sanctus, etc.: Mendellsohn. Psalm: Ps. XXXIV.,—St. Ann's.
Evening Service.—Chant: Turle, in D. Service: Kent, in C. Anthem: O where shall wisdom be found?—Boyce, p. 176.

LINCOLN'S INN.

ORGANIST, Mr. Pitman.

February 1.

Morning Service.—Chant: Handel, in F. Service: Aldrich, in G. Anthem: "In Jewry is God known,"—Clarke Whitfield.
Evening Service.—Chant: Lord Mornington, in D. Service: Aldrich, in G. Anthem: "Sing, O ye heavens,"—Handel.

February 8.

Morning Service.—Chant: Cooke, in E minor. Service: Aldrich, in G. Anthem: "The Lord descended from above,"—Hayes.
Evening Service.—Chant: Dupuis, in E minor. Service: Aldrich, in G. Anthem: "As the hart pants,"—Mendellsohn.

February 15.

Morning Service.—Chant: Tallis and Parnell, in E flat. Service: Aldrich, in G. Anthem: "Hear my crying,"—Weldon.

Evening Service.—Chant: Gibbons, in E flat. Service: Aldrich, in G. Anthem: "In thee, O Lord,"—Weldon.

February 22.

Morning Service.—Chant: Dr. Randall, in D. Service: Rogers, in D. Anthem: "Blest are the departed,"—Spohr.

Evening Service.—Chant: John Davy, in E flat. Service: Rogers, in D. Anthem: "By the waters of Babylon,"—Boyce.

Sacred Choral Works recently Published.

	COMPOSER.	PUBLISHER.
Eli, a sacred Oratorio	M. Costa .	Addison, Hollier, and Lucas.
A Choral Book (selection of Psalm Tunes)	Henry Smart .	Boosey & Sons.
Eight Short Anthems	Bp. of Fredericton	Novello.
Cantica Ecclesiastica, 3rd edition	Dr. Ions .	Novello.
Knight's Sacred Music	J. H. Knight	Ward and Co.
Morning and Evening Service in A	W. H. Birch	W. H. Birch, and J. H. Jewell.
Morning and Evening Service in E flat	T. L. Fowle	Masters, and J. H. Jewell.
Recollections for Solemn Seasons	Rev. W. Cecil	Seeley, Jackson, and Co.
Harvest Hymn	T. L. Fowle	J. H. Jewell.
Emanuel, an Oratorio	W. Glover	W. Glover (Manchester).
Church of England Musical Service	Westlake .	Novello.
Cathedral Chants	Sir H. R. Bishop	R. Andrews (Manchester).
Church of England Choir Book	F. Weber	Simpkin, Marshall, and Co.
Church Hymn and Tune Book (new edit.)	Dr. Gauntlett	Rivington & Co.
Cathedral Daily Service	J. J. Harris	Hime and Co. (Manchester).
The Canterbury Psalmist	W. H. Longhurst	Addison, Hollier, and Lucas.
Advent Hymn	Bailey .	J. H. Jewell.
Anthems for Country Choirs	Tendall .	Novello.
Chorister's Handbook (Nos. 34 to 50)	J. Warren	Cocks and Co.
Hymn of Peace	T. L. Fowle	J. H. Jewell.
Jerusalem, an Oratorio	W. Glover	W. Glover (Manchester).
Judgments and Mercies, Cantata	R. Hacking	J. Surman.
The Lord is in His Holy Temple, Anthem	Patten .	Patten.
Jubilate	Boardman	J. H. Jewell.
Sacred Companion (Psalms, &c.)	Keeler .	Keeler, of Bristol.

	COMPOSER.	PUBLISHER.
Thine, O Lord, is the greatness, Anthem	R. Hacking	J. Surman.
Parish Church Manual	W. B. Gilbert	Wessel and Co.
Sing, O heavens, Anthem	C. Lucas	Addison, Hol- lier, and Lucas.
Supplication and Thanksgiving, Cantata	J. Fawcett, jun.	Ditto.
Te Deum and Jubilate, in B flat and G	J. H. Boardman	Boardman.
Three Popular Hymns	Graham	Novello.
O Lord, thou art my God, Anthem	R. Andrews	Andrews (Manchester).
O pray for the peace of Jerusalem, Anthem	T. L. Fowle	Addison, Hol- lier, and Lucas.
New Cathedral Service	W. T. Best	Cocks and Co.
Trust ye in the Lord for ever, Anthem	R. Andrews	Andrews (Manchester).
Wesleyan Psalmist	Booth	Chappell.
Twelfth Service (Mozart)	J. Bishop	Cocks and Co.
Voice of Peace	J. O. Smith	J. Williams.
Remember, Anthem	Dr. W. S. Bennett	Addison, Hol- lier, and Lucas.
Psalm Tune Service	J. C. Ward	J. J. Guillaume.
Chant Service, in G	J. T. Terry	Shepherd.
Psalms and Chants from the old Masters	Shelmerdine	Novello.
The 103rd Psalm	W. Jackson	Addison, Hol- lier and Lucas.
Psalter and Canticles	J. J. Harris	Hime and Co. (Manchester).
Rend your hearts, Anthem	Smith	J. H. Jewell.
O Lord correct me, Anthem	Smith	J. H. Jewell.
O be joyful in the Lord, Anthem	Boardman	J. H. Jewell.
O Lord, open thou our lips, Anthem	C. Lucas	Addison, Hol- lier, and Lucas.
O Lord correct me, Anthem	H. R. Stark	J. Williams.
Out of the deep, Anthem	Verrinder	J. Surman.
O God the strength, Anthem	C. Lucas	Addison, Hol- lier and Lucas.
Lord, let me know mine end, Anthem	J. H. Boardman	J. H. Jewell.
Hymns of the Cross	Perkins	J. H. Jewell.
Six original double Chants	T. L. Fowle	Masters, and J. H. Jewell.
If the Lord himself, Anthem	J. J. Harris	Hime and Co. (Manchester).
If ye love me, Anthem for Whitsunday	Monk	Novello.
I will sing of thy mercy, Anthem	Boardman	J. H. Jewell.
I will cry unto God, Anthem by Mozart	C. Ashton	J. Williams.
Let thy merciful ears, Anthem	Boardman	Boardman.
Now upon the first day of the week, Anthem for Easter	Monk	Novello.
O God, whose never-failing strength, Anth.	Boardman	Boardman.
Praise the Lord, Anthem	Patten	Patten (Fareham)
Praise ye the Lord, Anthem	R. Andrews	Andrews (Manchester).

	COMPOSER.	PUBLISHER.
Stir up, we beseech thee, Anthem . . .	Boardman	Boardman.
The works of God above, below . . .	Bridgwater	J. H. Jewell.
Have mercy upon me, Anth. by Winter	C. Ashton	J. Williams.
He who said, let there be light, Anthem	Tendall	Novello.
Six short Anthems for especial seasons	T. L. Fowle	Novello.
Enter not into judgment . . .	J. Smith	J. H. Jewell.
Funeral Anthem . . .	C. D. Hackett	C. D. Hackett (Liverpool).
Collection of Psalms and Hymns . . .	Rev. J. Hall	Keith and Co.
Praise the Lord, O Jerusalem, Festival Ant.	T. L. Fowle	T. Letchford.
The Chanter's Companion . . .	W. L. Viner	Viner (Penzance)
Double Chants . . .	J. Loaring	T. Letchford.
Church Psalter . . .	Crampton	Rivington & Co.
Christians, hail this day, Anth. for Easter	Tendall	Novello.
Blessed be the Lord . . .	C. Lucas	Addison, Hol- lier, and Lucas.
Benedictus, Quartett . . .	Mendelssohn	Ewer and Co.
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Hark the herald angels, Quartett . . .	Mendelssohn	Ewer and Co.

[We shall be happy to notice *any* or *all* of these compositions; but we must request that composers will send their works for review as *early* in each month as possible.—ED. of M. R.]

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We shall be very much obliged to Correspondents if they will be so kind as to send their communications written on *one side* of the paper only.

We cannot, under any consideration, insert any *anonymous* communications. Whatever is intended for insertion must be authenticated by the name and address of the writer, as a guarantee of his good faith.

We cannot be answerable for the opinions of our Correspondents; but we shall not insert any communication that will be likely to give rise to any unnecessary or unprofitable discussion.

We shall be happy to insert any metropolitan or provincial notices of concerts; but we must request that the same may be sent to us as early in the month as possible.

Several compositions arrived too late for a review in this number, but they shall be noticed in our next.

The Choral Services of York and Bristol arrived too late for insertion.

Mr. W. A. Snaith, Clay Cross.—Your song has not reached us.

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Mr. Hamilton is the inventor of the Pneumatic Lever, an apparatus which has proved of the utmost importance in Organ building, and which he first constructed in the year 1833. He applied this invention to the Organ in St. John's Episcopal Church, Edinburgh, in the year 1835, and in 1838 he exhibited a model of it at a meeting of the British Association. Some years subsequently, this invention began to be employed in Paris, although its use has not, until lately, been general with British Organ builders. The form of the Pneumatic Lever now employed is precisely that which Mr. Hamilton gave it on first discovering its principle. About four years ago, Mr. Hamilton discovered a still greater improvement, by which the advantages of simplicity, durability, certainty of action, and lightness of touch, are obtained in a still higher degree than in the Pneumatic Lever.

Mr. Hamilton particularly calls attention to the Metal Pipes of his Organs; his superior manufacture of which has attracted favourable attention in Germany, and which, for many years past, he has made of pure tin, in preference to the cheaper compound generally employed: by the use of the purer material, he is able to obtain both a much finer quality of tone and greater durability. Specimen pipes sent on application.

Estimates and specifications for Organs of every size furnished; and all orders, whether under previous estimate or not, executed on the most moderate scale of charges, consistently with perfect materials and workmanship.

Printed by FREDERICK PICKTON, at Perry's Place, 29, Oxford Street, in the Parish of St. Marylebone; and Published by J. H. JEWELL, at 104, Great Russell Street, Bloomsbury, London.—March 1, 1857.

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